

MAY 29 1925 /

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MOCCASINS ✓

✓ Photoplay in five reels ✓

✓ *Story & Continuity*
~~Written~~ by George W. Pyper ✓ ✓

Directed by Robert North Bradbury

Author of the photoplay (under section 62)
Independent Pictures Corporation of U.S.

MAY 29 1925

JESSE J. GOLDBURG *presents*

BILL CODY *With*
PEGGY O'DARE *in*

"Moccasins"

Directed by
**ROBERT NORTH
BRADBURY**

A story of
western youth
and bravery

The second of a series of eight.
Book the entire series ~

Produced and
Distributed by
**INDEPENDENT PICTURES
CORPORATION**



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Seven
Distinct
Colors





MOCCASINS



JOHN AVERY, prematurely aged and broken in body and spirit,—trudging through the trackless desert to the home abandoned by him twenty years before, falls exhausted at the door-step of his old homestead.

The familiar surroundings bring back the harrowing memories of the time when his wife deserted him to take up a new life with his one-time friend, Robert Barlow, taking with her their child, Joan. While fondling the moccasins of his baby, Martin is suddenly brought out of his reverie by the happy voice of a stranger who introduces himself as Tom Williams of the Bar M Ranch (Bill Cody). He has lost his way on the desert. A friendship between the old man and the young rancher immediately springs up, and Tom Williams takes his leave with a promise to return to the shack of Avery.

On the road, he meets Barlow, and when Williams reveals his name, Barlow tells him that he knew his uncle who died, owing him—Barlow—a substantial sum of money.

Continuing on his way, Williams comes upon Joan Avery (Peggy O'Dare) the niece of 'Hard Tack' Avery, the Sheriff of the County, just in time to save her at the risk of his own life from being buried in a land slide. Joan is profuse in her thanks and insists upon showing Tom Williams the balance of the way. She introduces him to the Sheriff at the time when 'Hard Tack' Avery is having an argument with Kellar, an eccentric ranchman, who has held a grievance against Grover Williams, Tom's uncle. When Kellar meets Tom, he transfers his grudge which he held toward his uncle during his life time, to the young man standing before him, and immediately an enmity springs up between them.

Unscrupulous cow-punchers from Tom's ranch, secretly in league with Barlow, raid the ranch in order to reduce Tom to poverty so that Barlow, may be able to foreclose on the notes he holds against Grover Williams' estate.

In order to further antagonize Kellar against Williams and to drive Kellar to the point of desperation, Barlow has his henchmen steal money from Kellar and 'plant' it on Tom Williams' ranch.

Barlow is in love with Joan, and realizes that his suit is likely to be hopeless because of the presence of Tom Williams, so finds further reason to get rid of him. Kellar discovers the money bag stolen by Barlow's men on Williams' ranch and immediately causes his arrest.

Joan tells Tom she still believes in him and that Barlow is inciting the townsmen to rage, and that he is likely to get lynched. With one eye closed, 'Hard Tack' Avery, the Sheriff, escorts Tom to the county jail, also believing in the boy's innocence but compelled to do his duty. Tom, in spectacular fashion, makes his escape but comes upon Kellar and during the fight that ensues, Kellar is shot. This brings Tom to a desperate situation, for he realizes that his gun was not discharged.

The Sheriff returns to town without his prisoner and secures possession of the shell from which the bullet that killed Kellar was discharged. Upon examination he finds that only one gun in the county could have held the peculiar shaped bullet that plowed its way into Kellar's body, and that gun belonged to Barlow.

By GEORGE W. PYPER

AN ORIGINAL STORY OF THE GREAT, WILD
WEST AND YOUTHFUL LOVE.

Produced by
Jesse J. Goldberg

Directed by
Robert North Bradbury

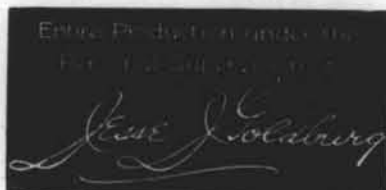
Featuring
BILL CODY

And a Great Cast Including

JOAN AVERY . . . PEGGY O'DARE
JOHN AVERY . . . FRANK AUSTIN
ROBERT BARLOW, MACK V. WRIGHT
"HARD TACK" AVERY—Sheriff
FRANK RICE

Tom Williams meets Joan in the forest and together they find refuge in the shack now occupied by old John Avery. The sight of Joan's face, together with a locket which she wears around her neck, brings back again to John Avery, memories of his wife and baby and he then tells Joan and Tom the story of his wife's desertion and Barlow's perfidy and the two realize that father and daughter are again brought face to face. John Avery tells Tom and Joan to take the trail to the desert and the North and that he will join them later. They start on their way. In the meantime, Barlow had taken up the trail of Joan and Tom which leads him to John Avery's shack a few moments after the boy and girl have left on the desert trail, and Barlow is again brought face to face with John Avery, the man whose home he wrecked. Avery pounces upon him and a desperate hand to hand fight ensues.

Joan and Tom are stopped by a henchman of Barlow, who was sent on another trail to intercept them, and Tom, after disposing of the henchman, realizes that they should not have left the old man alone and that Barlow is likely to visit him, and they return to the shack, arriving in time to prevent Barlow from burying his poisoned knife into Avery's body. During the fight Barlow's arm is cut by this self-same poisoned knife and, realizing that his end is near, he confesses his true identity and the murder of Kellar whom he shot from ambush during Kellar's fight with Tom. Sheriff Avery's posse reaches the cabin as Barlow makes his confession, and there, Brother meets Brother, Sheriff Avery, telling his brother John Avery that Joan was left on his door-step twenty years ago by John Avery's wife and that the girl has been reared by him ever since. Tom and Joan leave the two old men to talk of the past, and they ride off to make arrangements with the 'Sky Pilot.' With the villain out of the way, and his name left clean, Tom feels he has the right to ask Joan for her love, and the two find that life together will be one long sweet love song.



IT PAYS TO ADVERTISE

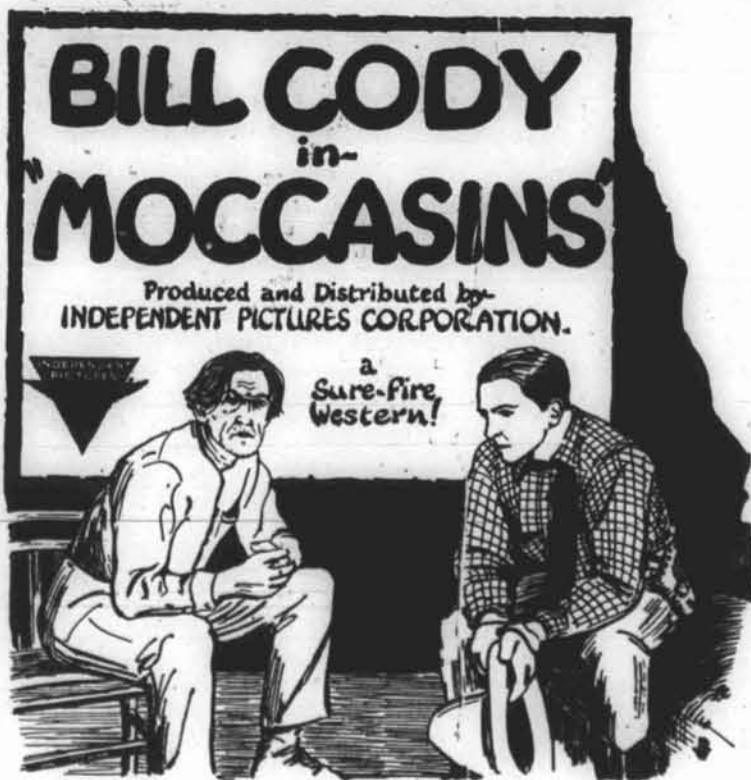
**Some Suggestions to Help You Advertise
Wisely and Well**

**WANT TO LEARN
HOW TO RIDE
A HORSE?**

See
BILL CODY
in
"MOCCASINS"
at the **STRAND**

(2 col. suggested ad)

This Week at the
ORPHEUM



(2 col. ad cut or mat)

**YOUNG OR OLD
YOU'LL FALL
IN LOVE
with**



BILL CODY
in-
'MOCCASINS'

Produced and Distributed by
INDEPENDENT PICTURES CORPORATION.

a
Sure-Fire
Western!

**HE'LL WIN YOU
AND HOLD YOU**

Be Sure to Go
THE ORPHEUM
ALL NEXT WEEK

(1 col. ad, cut or mat)

*A young girl's Love—
A Villian's Passion—
An Old Man's Misery—
are some of the things
that will "get" you when
you see*

BILL CODY
in
"MOCCASINS"

(Suggested ad)

HOW TO EXPLOIT MOCCASINS

CASH IN ON THE CINDERELLA SLIPPER IDEA

Get together with the local shoeman and get him to provide several pairs of moccasins in sizes for children, women and men. These will be placed on display in your lobby with a credit card bearing his name and address. The moccasins are to be given to whomever they fit, patrons being granted the privilege to try them on upon purchase of an admission ticket to the theatre. You might get a bootblack's chair and place it in the lobby where it will attract attention and serve a good purpose. If you can, you should cover it in Navajo blankets and place small cut-out moccasins on it.

When the shoe merchant advertises he should refer to your contest and be sure that in your ads you note that the moccasins are being provided by Crescent Shoe Company or some such.

IDEA NO. 1. Here's a dandy tie-up with the neighboring hat store. Get them to display a Bill Cody sombrero in the window with a sign stating that this is the hat worn by the star in "Moccasins." At the final showing of the picture the hat will be given to the person to whom it proves most becoming according to the opinion of five persons chosen from the audience. Be sure that you get plenty of stills and display cards in the hatter's window and that you advertise the event in the papers.

IDEA NO. 2. A teaser stunt that always gains attention is the reward offered sign. Have some signs printed bearing the message: "\$5,000 reward for information leading to the arrest and conviction of the man who murdered Garry Martin. Suspect is known to be young, athletic and an expert rider. Communicate all information to Sheriff Avery." If you care to have a cut of Bill Cody made and printed the poster would be that much more effective.

BEAUTIFUL ACTION TRAILER AND SLIDES



(Slide A)



(Slide B)

GET THE KIDDIES INTERESTED

A horse drawing contest will please the youngsters and merit the approval of parents and educators. To the child drawing the horse that most closely resembles Bill Cody's mount in action, offer a prize that you think fitting. On a special night during the week, project the drawings on the screen and allow the audience to judge. You will be delighted with the display of interest on the part of the entire town.



REGISTER 'BILL CODY' AT THE LOCAL HOTEL

In your town there must be a young athletic fellow that you can dress to look like Bill Cody. Get him to register at the most popular hotel as Bill Cody. The local hotel is the reporter's goldmine, and it won't be many hours before the story will be out that Bill Cody is stopping at the Hotel. That is your cue to announce the coming of his picture the following week.

LOG CABIN LOBBY

For very little money you can make your lobby come out and hit passersby in the face, figuratively speaking. A great deal of the action of the picture takes place in an old log cabin and you could easily feature this idea by turning the front of your lobby into just such a cabin by the use of compo board and with the services of a clever but inexpensive artist.

Rush The News To Us



We are anxious to aid exhibitors as far as possible. We have incorporated what we think are workable ideas in this book, but there are dozens of others that will suggest themselves to you.

When you get hold of a successful idea, rush the news to us with all the details. We will get out a weekly letter publishing the best of these and you are asked to use them as you see fit. It might mean an expenditure of five minutes at one time, and a saving of several hours and many dollars at another.

Address: Publicity Department,
INDEPENDENT PICTURES CORP.
1540 Broadway,
New York City.

Story of "Moccasins" Is Life of Bill Cody

It is almost uncanny sometimes to note the tricks of fate and the coincidences wrought by her. When Bill Cody signed up to appear in Independent Pictures he had no idea what stories were to be his and just by some queer freak it happens that a part of the story of "Moccasins" in which he will appear at the Bijou Theatre all next week, is identical with his own life.

The story relates how Joan Avery, when a very young child was left on her uncle's doorstep by her Mother who ran away with another man, and that she was reared by her uncles, and by some peculiar chance discovered her father some twenty years later.

Bill Cody's life is almost the same story except that his Mother had died when he was born and his father, feeling himself incompetent to care for him had one day left him with his aunt who reared him as her own. Several years later, quite by accident, he met his father and there was a happy reunion of the entire family.

Real Hermit Playing in "Moccasins"

Jesse J. Goldberg of Independent Pictures Corporation believes that a man who has lived the part he is to portray in a picture can always do it much more realistically than the man whose experience has not included such a situation. For that reason when he determined to film "Moccasin," the latest Bill Cody picture which will play this week at the Strand, he determined to find a real hermit to play the part of the old deserted father.

By good fortune he found the very person for whom he was searching in the immediate vicinity of the locale of the picture, and by gentle handling persuaded him to join the company for the time.



(2 Col. Scene Cut or Mat)

"Moccasins" Opens at Rialto Theatre

Folks who last night attended the opening performance of "Moccasins" which is the offering this week at the Rialto Theatre, evidenced their approval of the picture by loud applause as the last scene flashed on the screen. Bill Cody who stars in the film, and his supporting cast might well feel complimented as it is rarely that the people of Atashuck applaud a movie.

There can be no doubt that Bill Cody far surpasses himself in this story of bad men and gentlemen. Cody will be remembered as the clean-cut young man who played the lead in "Riders of Mystery" his first real picture.

The leading feminine role is played by Peggy O'Dare who has about her a charming personality and a taking vivaciousness that reaches right to the heart of audiences. The film is filled with acts of daring and delightful evidences of unusual athletic capabilities combined with a delightful romance that ends happily.



(1 Col. Scene Cut or Mat)

Bill Cody Says Riding a Horse Is Easy as Riding Kiddie Car

Bill Cody, star of "Moccasins" which will be shown all next week at the Isis Theatre, and who had never sat on a horse before joining Independent Pictures Corp. declared the other day that he figured riding a horse wasn't any more difficult than pushing a kiddie car.

When Bill first came to Independent he could do everything in the line of sports but ride a horse and he had more than the usual amount of daring in his nature. But to do the sort of work that was required of him he had to master the art of riding and, master it pretty quickly.

With the same determination that has made of him an expert prize fighter and an uncommonly fine football player, he jumped up on the horse's back and rode away. He admits that at the time he was a bit scared, but he clung to the saddle like a good fellow and when he returned five hours later he was riding at a pace that would make Paul Revere blush.

Of course poor Bill wasn't what one might call limber and full of pep the next day. Somehow he had left a great deal of his enthusiasm with the horse, but that did not prevent him from another strenuous workout that day.

Well, it wasn't long before Bill was not only riding like a veteran, but doing all kinds of tricks, leaping on and off the horse, dangling from trees and mounting the horse as it passed under him, and other such fancy stunts. He gives a remarkable display of his horsemanship in "Moccasins" his latest and best picture which will be shown next week.

Peggy O'Dare Adopts Hermit as Father

Peggy O'Dare co-star in "Moccasins" the Independent Pictures Production which will be seen at the Strand all next week, has taken a new father. In the picture Peggy plays the part of the lost daughter to the old hermit. Peggy found him such a sweet old soul and so anxious to be mothered she decided to adopt him as her own. She may be seen every day hitting the trail on horseback to the cabin of her new found "father."

(Advance notice)

"Moccasins" is A Very Remarkable Western Story

A tale of fresh romance and the triumph of right is the new Independent Pictures Corp. offering, "Moccasins," which will be shown all next week at the Providence Theatre.

It is the enthralling story of a young man who comes to the small western town to take possession of the lands which his uncle has left him, and falls victim to a plot of the town crooks, the leader of whom makes Tom believe his uncle has left him nothing but bad debts.

In the town there is an old trader who believes without reason that Tom's uncle did him out of his money and he resolves to take his revenge on Tom. He falls an easy accomplice to the schemes of the gang when he finds his stolen gold, planted by the crooks, in Tom's cabin, and sets about to kill Tom.

Big things happen in rapid succession and the story winds up with a final situation that will carry the audience off its feet.

A
JESSE J. GOLDBURG
PICTURE

Musical Setting
for
"MOCCASINS"

Arranged by—Jos. Zivelli.

A
ZIVELLI
MUSIC CUE
SHEET

SEE NOTE.

LOVE THEME: 'SUNRISE AND YOU'
By Penn. (Witmark)

No.	Time	Cue	Selection	Tempo	Scene—Remarks
1.	3¼ D	At screening,	A Desert Dream—Biermann (Fischer)	4-4 Andante	John Avery through desert to old cabin.
2.	1¼ T	A new arrival.	Western Land—Gay (Harms)	4-4 Moderato	Tom on way meets Barlow. Inquires.
3.	2¾ D	Fade to John Avery in cabin,	Memories—Huerter (Boston)	4-4 Andante	Memories—then Tom enters.
4.	1 T	On the trail.	Young April—Cobb (Jacobs)	4-4 Allegretto	Joan riding. Men building new road.
5.	¾ D	Man lights FUSE.	Soft mallet on cymbal then EX-PLOSION		Joan in DANGER, is rescued by TOM.
6.	1½ T	Well miss I,	Jolly Sweethearts—Losey (Vandersloot)	2-4 Western Intermezzo	Joan and Tom—fade to town.
7.	1½ T	Kellar—	Under the Leaves—Thome	4-4 Poco agitato.	His castle stolen, wants Sheriff to find culprits.
8.	½ T	Like as not,	Hurry #8—Norton (Jacobs)	2-4 Allegro	Kellar insults Tom's uncle—FIGHT.
9.	½ D	Kellar leaves,	Frivolette—Ring (Chappell)	4-4 Allegretto	Tom—Joan—& Sheriff.
10.	2 T	In a secluded gully,	Misterioso—Savino (Robbins)	4-4 To action	Barlow & gang—divide loot—plan to place evidence on Tom's ranch.
11.	1 T	Within the week.	LOVE THEME	WALTZ amoroso	Tom and Joan.
12.	1¼ D	Tom sees Barlow.	Dramatic Conflict—Levy (Belwin)	3-4 Allegro Dram.	Wants money. TOM strikes him—then Barlow PLOTS with his gang.
13.	½ D	Tom and Joan,	Woodland Fancies—Clements (Jacobs)	4-4 Allegretto	Plan to go riding. (cut intro).
14.	2¼ T	With the wane of the,	The Awakening—Zamecnik (Fox)	4-4 "HEAVY" Andante	Gangsters tell Kellar—he argues with Tom over evidence.
15.	1½ T	I feel talkative.	Agitato #6—Norton (Jacobs)	4-4 Allegro	FIGHT—Barlow behind tree SHOOTs and kills Kellar.
16.	6¾ D	Tom leaves scene.	Wotan Overture—Fietter (Manus)	4-4 DRAMATIC	Barlow shows Sheriff corpse—accuses Tom.
17.	2½ T	I hate to see you grieve.	Leonore #3—Beethoven (Fischer)	4-4 Allegro	Barlow and Joan. Tom escapes from Sheriff.
18.	1¼ T	The Rendezvous.	LOVE THEME		Tom & Joan—Barlow sees them.
19.	1½ T	And the wilderness shack.	Romance—Geehl. (Fox)	4-4 Andante	Tom & Joan go to John Avery. He sees locket on Joan.
20.	1½ T	Many years ago,	Bee and Floweret—Zamecnik (Fox)	4-4 Moderato "light"	John Avery—wife & baby (Joan). Kyles (Barlow) enters.
21.	1½ D	Avery returns to cabin.	At Twilight—Golden (Photoplay)	2-4 Andante	Wife & baby gone—fade back to Avery, Tom and Joan.
22.	4¾ D	Exterior—gangsters' seen.	Coriolan Overture—Beethoven (Fischer)	4-4 Misterioso ALLEGRO	Follow Tom & Joan. FIGHT. Barlow enters shack is recognized by Avery. FIGHT—Sheriff on way.
23.	1½ D	Tom SHOOTs Barlow.	Adagietto—Berge (Belwin)	2-4 ADAGIO	Barlow confesses to Kellar murder. John and Sheriff re-united.
24.	¾ D	Exterior.	LOVE THEME		Tom and Joan.

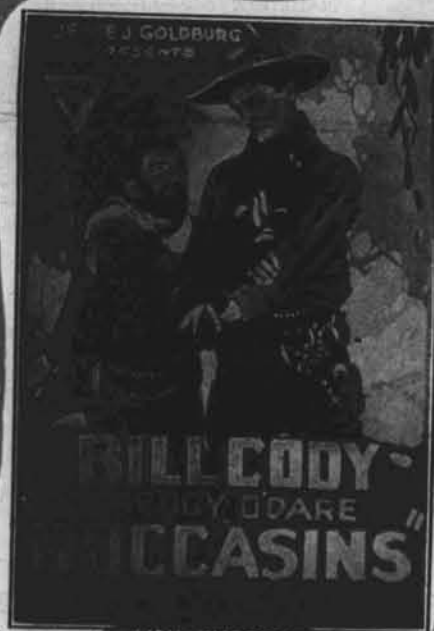
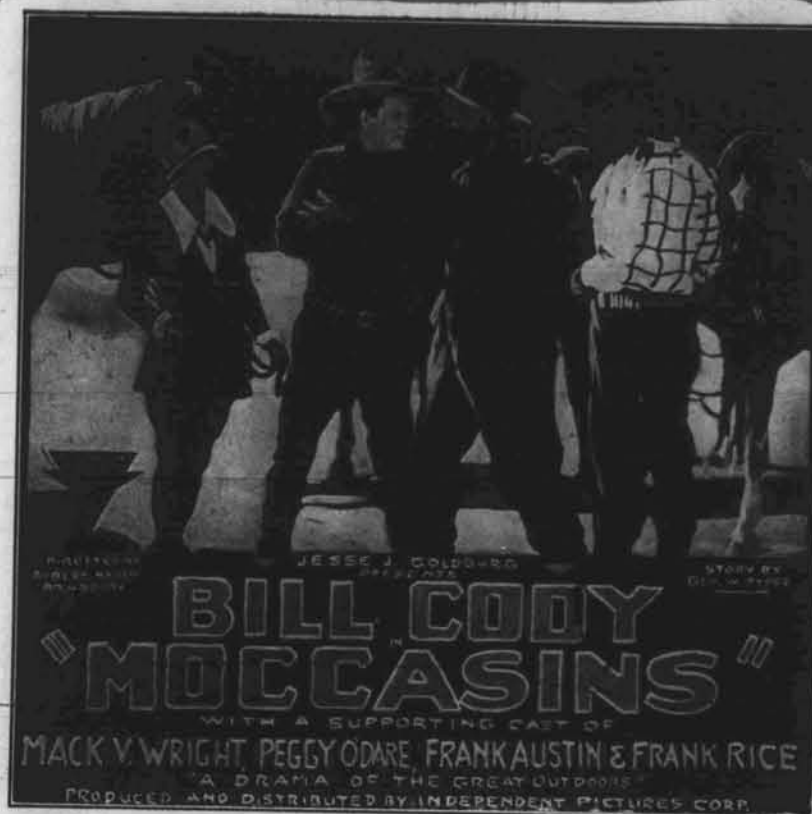
THE END

NOTE Length: 5 reels. Total time when scored—40 minutes.
Character: Western Drama. Use chorus only of Love Theme—waltz arrangement.

THE STORY IN BRIEF

TOM (Bill Cody) has inherited his uncle's ranch. KELLAR—a trader—hates Tom because he believes that Tom's uncle has defrauded him (Kellar). Robert BARLOW (Mack V. Wright) is the leader of a gang of crooks. Barlow places evidence on Tom's place that convinces Kellar that Tom is stealing his cattle. During a fight between Tom and Kellar the latter is SHOT by Barlow from behind a tree. Barlow tells Sheriff Avery and accuses Tom of the murder. Tom is arrested but Joan Avery (Peggy O'Dare) believes in his innocence. Tom escapes the Sheriff and with Joan goes to John Avery's shack in the desert. A locket on Joan proves her to be John's long-lost daughter; he tells them how years ago his best friend, KYLES, eloped with his wife, taking the baby (Joan) with them. Barlow arrives at the shack to get Tom and John recognizes Barlow as KYLES—a FIGHT follows—Tom returns in time to save John—Barlow, dying, confesses to Kellar's murder. The Sheriff arrives and is re-united with his brother John, whom he has not seen since Joan, as a baby, was left on the doorstep of his home. Tom and Joan join in their happiness.

Read this ZIVELLI MUSIC CUE SHEET slowly and you will do justice to the picture and yourself at the FIRST showing in your theatre. You can SUBSTITUTE selections from your own library EFFECTIVELY.



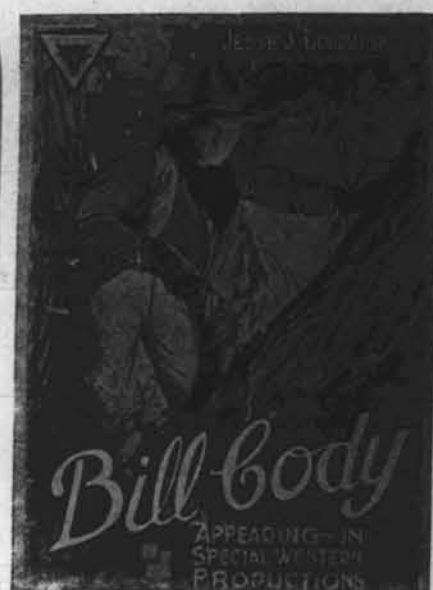
ONE SHEET A

SIX SHEET

LITHOGRAPHS



THREE SHEET



ONE SHEET B

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